

Georgie James

Places

Saddle Creek Europe

Georgie James are John Davis and Laura Burhenn, who are two musicians with a growing passion for good music that came together to produce an infectious pop record. Davis is best known as the drummer for Washington DC's Q And Not U, while Burhenn embarked upon her musical career fresh out of high school by starting her own record label, Laboratory Records.

With their debut album, *Places*, Davis and Burhenn reinvent the music we had all forgotten. *Places* is not your typical indie pop record. Georgie James brings together strong influences such as: The Beatles, Simon and Garfunkel, and The Kinks, which collectively adds to their diverse sound.

Songs such as *Cake Parade* and *Look Me Up* encompass traditional rock elements and beautiful, folk-like harmonies with strong lyrical content. It is hard to believe a sound so rich and pure has been produced from only two people. Georgie James is touring across UK over the next few months. Their performance will no doubt be as compelling as this album.



Leanne Dewsnap

Teenager

Thirteen

Godlike Records

Teenager's debut album *Thirteen* is the culmination of this Australian band's three-year journey to discover an apparently varied and unique sound. Yet, for all his experimentation the experienced producer and musician, Nick Littlemore has created an album that fits the current trend for danceable punk. Strong rhythmic guitars supported by determinedly pulsating percussion generates a cacophony of sound, which is unashamedly enjoyable. The ironically entitled *Alone Again* is full to the brim of melody and innovation and *Pony* is art-rock dance music at it's best.

It was no doubt through working with the likes of Sonic Youth, Electric Six and Yeah Yeah Yeahs that Littlemore's music became infused with its ever-present sense of urgency. Such drama is at times softened with buoyant electronica reminiscent of Air and the vocals provide a similarly theatrical contrast between Pip Brown's delicate yearning tone and the gritty rasping of Littlemore.

The experience and professionalism of Teenager is self-evident, they have all the swaggering self-confidence and hip-shaking attitude that their namesakes have yet to develop.



Alice Roberts

Lisa Lindley-Jones



While the music world becomes ever more dependant on its sampler and Casio keyboard for kicks, Lisa Lindley-Jones has taken a conscious decision to step away from the electro-pop. Gosh, is she some kind of techno-phobe?

"No, no! I've done lots of electronica and things like that," she says, "but I wanted to work out what I can do, rather than what I can do translated through a machine."

Her new E.P., *White Shadow*, reflects this. The multi-talented lyricist and musician conveys a fragility and power through both her vocal style and the framework of her songs, which manage to be complex without being pretentious. The bluesy longing of *Lazy* drips with the odd combination of sex and procrastination while the whimsy of *Let It Slip* puts a cocktail in your hand and plants you squarely on a secluded Hawaiian beach — grass skirt not included.

"I wanted to keep it quite simple and fairly raw," explains Lindley-Jones, "I've focussed just on the songs and my voice."

And what a voice it is, at once soothing and rousing, she's also a talented pianist, a skill that has allowed her to work with greats like Patti Smith. "That was one of the most amazing gigs I've ever done," she says, "it was quite nerve-wracking, but such an experience."

Currently on tour with melodramatic post-rockers iLiKETRAiNS, Lindley-Jones cites her current influences ("They change from week to week...") as the eclectic combination of Estonian composer and mystic-minimalism pioneer Arvo Pärt and gravel-voiced Texan miserabilist Micah P. Hinson. Wildly different as they are, this mix of rough and smooth actually compliments Lindley-Jones' contradictory style. On *White Shadow* she is able to capture a deep sadness but in the same breath conjure an even greater optimism.

White Shadow is out now on Eye Industries.

Poppy O'Neill